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| 1. Record Nr. | UNINA9910456523203321 |
| Autore | Wang Hui |
| Titolo | The politics of imagining Asia [[electronic resource] /] / Wang Hui ; edited by Theodore Hutters |
| Pubbl/distr/stampa | Cambridge, Mass., : Harvard University Press, 2011 |
| ISBN | 0-674-06135-7 |
| Descrizione fisica | 1 online resource (369 p.) |
| Altri autori (Persone) | HuttersTheodore |
| Disciplina | 950.072 |
| Soggetti | Civilization, Modern Comparative civilization Historiography - Political aspects - East Asia Electronic books. East Asia Civilization East Asia Relations Western countries Western countries Relations East Asia |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Bibliographic Level Mode of Issuance: Monograph |
| Nota di bibliografia | Includes bibliographical references (p. [309]-345) and index. |
| Nota di contenuto | The politics of imagining Asia -- How to explain "China" and its "modernity" : rethinking the rise of modern Chinese thought -- Local forms, vernacular dialects, and the war of resistance against Japan : the "national forms" debate -- The "Tibetan question" East and West : Orientalism, regional ethnic autonomy, and the politics of dignity -- Okinawa and two dramatic changes to the regional order -- Weber and the question of Chinese modernity. |
| Sommario/riassunto | In this bold, provocative collection, Wang Hui confronts some of the major issues concerning modern China and the status quo of contemporary Chinese thought. The book's overarching theme is the possibility of an alternative modernity that does not rely on imported conceptions of Chinese history and its legacy. Wang Hui argues that current models, based largely on Western notions of empire and the nation-state, fail to account for the richness and diversity of pre-modern Chinese historical practice. At the same time, he refrains from offering an exclusively Chinese perspective and placing China in an intellectual ghetto. Navigating terrain on regional language and politics, |

he draws on China's unique past to expose the inadequacies of European-born standards for assessing modern China's evolution. He takes issue particularly with the way in which nation-state logic has dominated politically charged concerns like Chinese language standardization and "The Tibetan Question." His stance is critical - and often controversial - but he locates hope in the kinds of complex, multifaceted arrangements that defined China and much of Asia for centuries. The Politics of Imagining Asia challenges us not only to re-examine our theories of "Asia" but to reconsider what "Europe" means as well. As Theodore Hutters writes in his introduction, "Wang Hui's concerns extend beyond China and Asia to an ambition to rethink world history as a whole."

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| 2. Record Nr. | UNINA9910788682903321 |
| Autore | Dixon Wheeler W. <1950-> |
| Titolo | Death of the moguls [[electronic resource]] : the end of classical Hollywood / / Wheeler Winston Dixon |
| Pubbl/distr/stampa | New Brunswick, NJ, : Rutgers University Press, c2012 |
| ISBN | 0-8135-5376-8 1-283-68556-6 0-8135-5378-4 |
| Descrizione fisica | 1 online resource (280 p.) |
| Collana | Techniques of the Moving Image Techniques of the moving image |
| Disciplina | 384/.80979494 |
| Soggetti | Motion picture studios - California - Los Angeles - History - 20th century Motion picture industry - California - Los Angeles - History - 20th century Motion pictures - California - Los Angeles - History - 20th century Hollywood (Los Angeles, Calif.) History 20th century |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Front matter -- Contents -- Acknowledgments -- Prologue -- 1. The Postwar Collapse -- 2. White Fang at Columbia -- 3. Z for Zanuck -- 4. |

Mayer's MGM -- 5. Zukor and Paramount -- 6. The Major Minors -- 7. Universal Goes Corporate -- 8. That's All, Folks: Jack Warner's Lost Kingdom -- Works Cited and Consulted -- Index -- About the Author

Sommario/riassunto

Death of the Moguls is a detailed assessment of the last days of the "rulers of film." Wheeler Winston Dixon examines the careers of such moguls as Harry Cohn at Columbia, Louis B. Mayer at MGM, Jack L. Warner at Warner Brothers, Adolph Zukor at Paramount, and Herbert J. Yates at Republic in the dying days of their once-mighty empires. He asserts that the sheer force of personality and business acumen displayed by these moguls made the studios successful; their deaths or departures hastened the studios' collapse. Almost none had a plan for leadership succession; they simply couldn't imagine a world in which they didn't reign supreme. Covering 20th Century-Fox, Selznick International Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, RKO Radio Pictures, Warner Brothers, Universal Pictures, Republic Pictures, Monogram Pictures and Columbia Pictures, Dixon briefly introduces the studios and their respective bosses in the late 1940's, just before the collapse, then chronicles the last productions from the studios and their eventual demise in the late 1950's and early 1960's. He details such game-changing factors as the de Havilland decision, which made actors free agents; the Consent Decree, which forced the studios to get rid of their theaters; how the moguls dealt with their collapsing empires in the television era; and the end of the conventional studio assembly line, where producers had rosters of directors, writers, and actors under their command. Complemented by rare, behind-the-scenes stills, Death of the Moguls is a compelling narrative of the end of the studio system at each of the Hollywood majors as television, the de Havilland decision, and the Consent Decree forced studios to slash payrolls, make the shift to color, 3D, and CinemaScope in desperate last-ditch efforts to save their kingdoms. The aftermath for some was the final switch to television production and, in some cases, the distribution of independent film.
